

Π Ρ Ο Λ Ο Γ Ο Σ

Μή ὑπαρχόντων μουσικῶν βιβλίων, ἐθεώρησα καλόν, πρὸς ἐξοπηρέ-
τησιν ἀγαπητῶν συναδέλφων, μαθητῶν, ὡς καὶ φιλομούσων, ὅπως καταχωρήσω
εἰς ἑὺς τόμους χερουβικὰ διαφόρων ριθασκάλων, ἐκ τῶν τίτλων ΧΕΡΟΥ-
ΒΙΚΑ.

Ὁ πρῶν τόμος περιέχει :

- Α- Χερουβικὰ τῆς ἑβδόμης ΠΕΤΡΟΥ ΛΑΜΠΑΔΑΡΙΟΥ καὶ ΓΡΗΓΟΡΙΟΥ ΠΡΩ-
ΤΟΥΛΑΤΟΥ.
- Β- Χερουβικὰ τῆς ἑβδόμης ΘΕΟΔΩΡΟΥ ΦΩΚΑΕΩΣ. Τὰ εὐτὲ καὶ ἀναλυτικῶς.
- Γ- Χερουβικὸν τῆς Μ. Πέμπτης ΤΟΥ ΔΕΙΠΝΟΥ ΣΟΥ.... ἸΑΚΩΒΟΥ Πρωτ.
Χερουβικὸν τοῦ Μ. Χαββάτου ΖΙΓΗΖΑΤΩ.... ΓΡΗΓΟΡΙΟΥ Πρωτ.
- Δ- Δειτεургίαν τοῦ Μ. Βασιλείου.
- Ε- Στίχους ἐκ τοῦ 138 οὗ Ψαλμοῦ. καὶ Πελοχρονισμὸν τῆς Δ. Θ. Π. κ. κ.
Δημητρίου.

Ἐκί τεύτοις ἐπικαλεῖμαι τὴν εὐμενῇ κρίσιν τῶν ἀγαπητῶν μου
συναδέλφων ὡς καὶ παντός φιλομούσου.

Ἐν Κουρτενλὸς κατὰ μῆνα Μάρτιον 1975.

Βασίλειος Κ. Νικολαΐδης

Ἀρχὸν Πρωτοψάλτης τῆς Μ. τοῦ Χ. Ἐκκλησίας

ΧΕΡΟΥΒΙΚΑ ΑΡΓΟΣΥΝΤΟΜΑ
ΤΗΣ ΕΒΔΟΜΑΔΟΣ

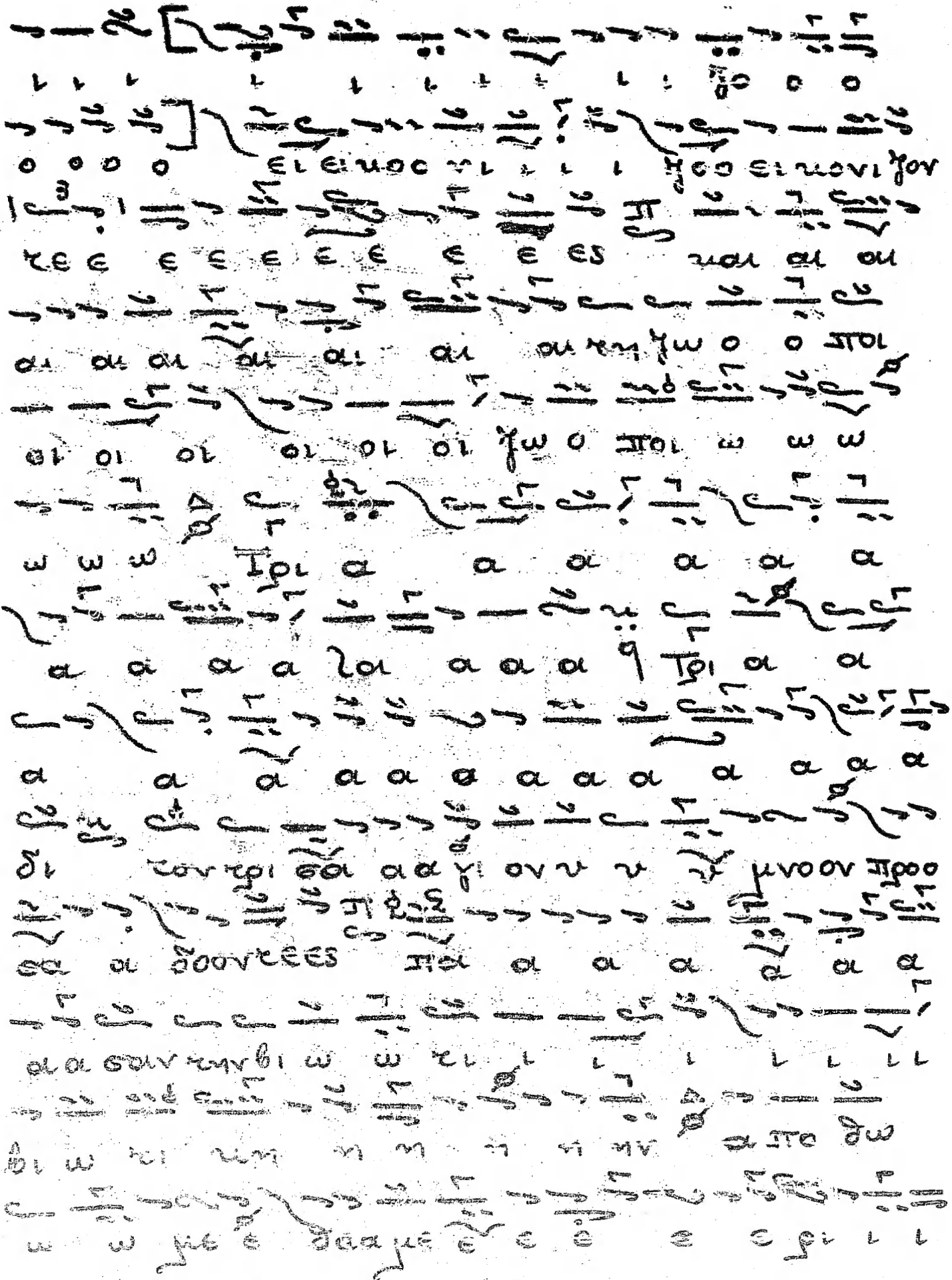
Πέτρον Λαρταδαρίου
(+ 1777)

Ἦχος α'. Πα.

Οι οι οὐτα α α κε ρα ρ βι
κε ρ ρ ρ βι
μυ υ υ υ υ υ υ υ υ υ υ
ω ω ω ω ω ω ω ω ω ω ω ω
ο ο ο ο ο ο ο ο ο ο ο ο ο ο ο ο ο


μου οι αυτηνω οποι ει οι οι οι οι
 ημ ο πολ ω ω ω ω ω δι Τρι ι
 α α α α α δι | κοντρισα α α
 γι ι ι ι ι ι ο ο ο ο ν | υ υ
 υ υ υ μνο ο υ μνονπροβα α α α δοοντε
 ε ε ε πα α α α α θαν
 κηνβι ω ω τι ι ι ι ι ι βιω
 τι μη η η η η ν δα απο θα ω ω με
 θα α με ε ερι ι μνα α α αν
 Ως τον βα α α σι λε ε ε ε ε
 ε ε ε κε ε ε βασι ι λε ε ε
 ε ε ε α α α α α α α
 των ο ο λωνυ πο ο δεε ξο ο ο με εενολι

= 6 =



7

$\frac{1}{2}, \frac{1}{3}, \frac{1}{4}, \frac{1}{5}, \frac{1}{6}, \frac{1}{7}, \frac{1}{8}, \frac{1}{9}, \frac{1}{10}, \frac{1}{11}, \frac{1}{12}, \frac{1}{13}, \frac{1}{14}, \frac{1}{15}, \frac{1}{16}, \frac{1}{17}, \frac{1}{18}, \frac{1}{19}, \frac{1}{20}, \frac{1}{21}, \frac{1}{22}, \frac{1}{23}, \frac{1}{24}, \frac{1}{25}, \frac{1}{26}, \frac{1}{27}, \frac{1}{28}, \frac{1}{29}, \frac{1}{30}, \frac{1}{31}, \frac{1}{32}, \frac{1}{33}, \frac{1}{34}, \frac{1}{35}, \frac{1}{36}, \frac{1}{37}, \frac{1}{38}, \frac{1}{39}, \frac{1}{40}, \frac{1}{41}, \frac{1}{42}, \frac{1}{43}, \frac{1}{44}, \frac{1}{45}, \frac{1}{46}, \frac{1}{47}, \frac{1}{48}, \frac{1}{49}, \frac{1}{50}, \frac{1}{51}, \frac{1}{52}, \frac{1}{53}, \frac{1}{54}, \frac{1}{55}, \frac{1}{56}, \frac{1}{57}, \frac{1}{58}, \frac{1}{59}, \frac{1}{60}, \frac{1}{61}, \frac{1}{62}, \frac{1}{63}, \frac{1}{64}, \frac{1}{65}, \frac{1}{66}, \frac{1}{67}, \frac{1}{68}, \frac{1}{69}, \frac{1}{70}, \frac{1}{71}, \frac{1}{72}, \frac{1}{73}, \frac{1}{74}, \frac{1}{75}, \frac{1}{76}, \frac{1}{77}, \frac{1}{78}, \frac{1}{79}, \frac{1}{80}, \frac{1}{81}, \frac{1}{82}, \frac{1}{83}, \frac{1}{84}, \frac{1}{85}, \frac{1}{86}, \frac{1}{87}, \frac{1}{88}, \frac{1}{89}, \frac{1}{90}, \frac{1}{91}, \frac{1}{92}, \frac{1}{93}, \frac{1}{94}, \frac{1}{95}, \frac{1}{96}, \frac{1}{97}, \frac{1}{98}, \frac{1}{99}, \frac{1}{100}$



[illegible][illegible][illegible]

$\frac{1}{2} \rightarrow \frac{1}{3} \rightarrow \frac{1}{4} \rightarrow \frac{1}{5} \rightarrow \frac{1}{6} \rightarrow \frac{1}{7} \rightarrow \frac{1}{8} \rightarrow \frac{1}{9} \rightarrow \frac{1}{10}$
 1 1 1 1 1 1 1 1 1 1
 2 3 4 5 6 7 8 9 10

$\alpha \quad \alpha \quad \alpha \quad \alpha \quad \alpha \quad \alpha \quad \alpha \quad \alpha$

me e vor ka a a a a a e e e e e

$$\begin{array}{ccccccc} \text{c} & - & - & \frac{\text{L}}{\text{H}} & \text{Z} & - & \frac{\text{L}}{\text{H}} \\ \text{A} & \lambda & \lambda & m & \lambda & x & - & a & a & a & a & a \end{array}$$

$\frac{1}{a} \quad \frac{1}{a} \quad \frac{1}{a} \quad \frac{1}{a} \quad \frac{1}{a}$

SECRET

Ως τον βασι λε ε ε ε ε ε ε ε ε ε ε
ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε
ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε
ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε
ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε
ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε
α λα α α α α α α α α α α α α α α α α
ο με ε νοι ει ει και αις καρχεε λι κους
α ο ρα α κωδωρυ γο ρυ γμενον τα α α
ξε ε ει ι ι ι ι ΑΛΛΗ ΛΟ ι α α
α α α α α α α α α α α α α α α α
α

[illegible][illegible]

$\frac{1}{\sqrt{2}} \begin{pmatrix} 1 & i \\ 0 & 1 \end{pmatrix}$

[illegible]

$\frac{1}{\sqrt{2}} \left(\begin{array}{c} |0\rangle \\ |1\rangle \end{array} \right) = \frac{1}{\sqrt{2}} \left(\begin{array}{c} 1 \\ 1 \end{array} \right)$

Handwritten musical notation on a single staff, featuring various notes, rests, and a double bar line.

$\frac{1}{n} \left(\sum_{k=0}^{n-1} c_k \right) = \frac{1}{n} \left(\sum_{k=0}^{n-1} c_k \right)$

[illegible]

[Handwritten notes and scribbles at the bottom of the page, mostly illegible.]

$$\sqrt{\frac{1}{\mu}} + \sqrt{\frac{1}{\nu}} = \sqrt{\frac{1}{\rho}} + \sqrt{\frac{1}{\sigma}}$$

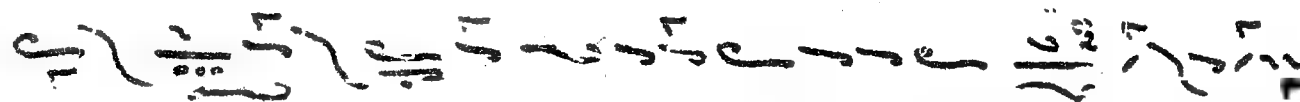


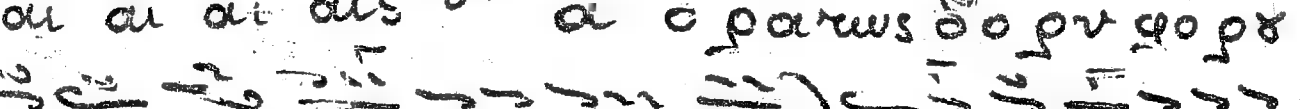
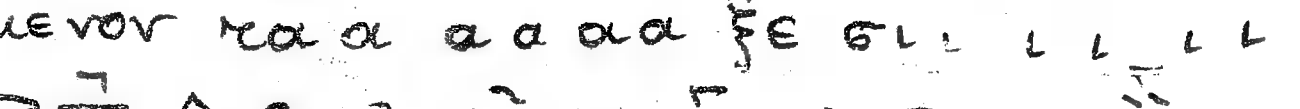

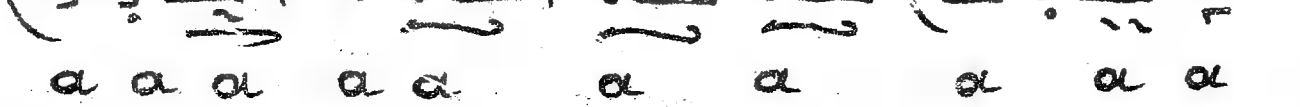
- 25 -

Handwritten musical notation on a single staff, featuring various notes, rests, and bar lines. The notation is dense and appears to be a complex piece of music, possibly a score for a specific instrument or voice. The notes are written in a cursive style, and the bar lines are clearly marked. The overall appearance is that of a personal manuscript or a working draft.

0 B.K.N.

= 17 =




α α α α α α γι ι οονυ
 μνοντρο ο σα α α α υ μνοοντροοσα
 α α δο οντεεε σταα σαντηνβι ω ω
 τι ι ι ι ι ι ι ι βι ω τι ηηη
 η η η η η η η α ποδω με θαα με ε
 ε ε ε ε ε ε ε ε ερι ι ι ι
 ι ι με ερι μναα α α α α αν δι
 Ω ω ω ωωστοονβαα σι ι ι κοον
 βαα σι ξε ε ε ε ε ε ε ε ε
 ε ε ε ε ε ε ε ε ε ε ε ε
 ξε ε ξε ε ε ε ε ε ε ε ε ε
 ε ε ε βασι ξε ε α α α α α α α δι


 των ο ο ο ο λων υποδε ο ο μεε

 νοι οι τας ααγγε ε λ λ αγγε λ και

 αι αι αι αις δα α ο ραως δο ρυ φο ρα

 μενον κα α α α α ε σι λ λ λ λ

 λ λ δα Α λ λ λ λ λ λ λ λ

 α α α α α α α α α α

 α α α α Δ
 δα



Τὸ Αὐτὸ ἀναγνωσκῶς

Ἦχος Δ' Δ' ρυθμὸς 4σημος
 Δ' Δ'


 Οι κα μεε ρα ρα ρα ρα ρα ρα ρα ρα

 μεε ρα βι λ λ λ λ λ λ λ λ

 μ δα μν σκιως ει νοο

Handwritten musical notation on ten staves, featuring various notes, rests, and clefs.

$\frac{1}{x} + \frac{1}{y} = \frac{x+y}{xy}$



19/2/1975

Ἀρχὴν Στρατοφύλακον
τῆς Μ. Χρ. Εὐμολίου
Ρ. Μ. Μουσείου

Handwritten musical notation on a five-line staff, featuring various note values and rests.

$\pi\rho\sigma\alpha \quad \alpha \quad \alpha \quad \alpha \quad \pi\rho\sigma\alpha \quad \alpha \quad \alpha$

ॐ नमो भगवते वासुदेवाय

Πασαντων βι ω ω κι ι ηη η η η η
 ης — — — — — — — — — —
 απο θω ω ω με ε δα με ε ε ε ε ε

$\frac{1}{\sqrt{2}} \begin{pmatrix} 1 & i \\ -1 & i \end{pmatrix}$

μν α ν

[illegible]
$$\frac{1}{\sqrt{\pi}} \left(\frac{1}{\sqrt{\pi}} \right)^n = \frac{1}{\sqrt{\pi}^n}$$

[Handwritten musical notation]

ο ο ο λων ν ποδε φο ο με ε εναι Τους α

$\gamma \epsilon \epsilon \lambda \iota$ nous α ο ρα α α κ ω δ ο ρ υ φ ο ρ α ρ μ ε

ΕΝ ΤΩ ΚΑΙ ΑΛΛΗΛΑΓΟΝ

L a a a a a a a a a a a

[illegible]

[illegible]

= 37 =

Ε Ε ΕΣ 9 και αι αι αι αι αι ο ο ο
πολ δ ολ ολ ολ ολ ολ ολ γω ο πολ ω
ε ε ε ω ω δ4 τοι α α α
α α α α α α α α α
α χα α α 9 τοι α α α α α
κοντρισα α γιλ ο ο ν ν
υ υ μνοντρο σα α λα α α α
α δο ο ο ο υ μνοντρο ο σα α
α δο ο ν τε ε ε ες 7 τα α α α α
α α α σαν 9 κεν βι ω ω κι ι ι βι
ω ω κι ι η η η η η η η 9 απο

=38=

Θεω με ε θα α αμε ε ε
ε ε ε ε ε ε ρι ι ι ι ι ι
ι με ε ρι ι μνα α α α α αν
Ω ε ω στον βα α α σι λ ε
ε ε ε ε ε ε ε ε δι ε ε
ε ε ε ε χε ε ε ε ε
ε ε ε ε ε ε α α α κων
ο ο ο λων ν πο ο δε ε φο ο ο
με ε εν οι Ιουσααχ χε ε λι ι ναυ α ο
ρα α α κω ως δι δορυφο ρ ρ ρ ρ
με ε νον τα α α με ε εν ν Α α
α λη η λ α α α α α α α

-39-

3-11-55

73 00000 0.00.

[illegible]

Ερι μεριμνα
λα α α αν
Ως τον βασι λε
βασι λε
λε ε βασι λε ε ε α α λα α α των
ο ο ο των υπο δε ο ο ο με ε νοι οι
οι Τους αγγε λι του αι ους α ο
ρα α
ως δορυφο ρα σμενον τα
α δε ε σι
Αλληλη λ α α α

ω ω ω κ ι ι β ω ω κ ι ι ι ι ι
 η η η δ α π ο ο δ ω ω ω ω ω
 με ε ε ε ε δ α με ε ε
 ε ε ρι μ ν α α α α ν δ
 Ω σ κ ο ν Β α σ ι λ ε ε ε ε ε
 ε ε κ ε ε ε κ ε ε ε ε ε
 ε ε ε κ ε ε ε ε ε ε ε
 ε ε ε ε ε ε ε ε ε ε ε
 Β α σ ι λ ε ε ε ε ε ε ε
 ε δ ε ε ε ε ε ε α α α α α δ

=49=

Handwritten musical notation on a page, featuring various notes, rests, and clefs. The notation is written in a cursive style, typical of early manuscript notation. The page contains several staves of music, with some staves having multiple lines of notation. The notation includes various note values, rests, and clefs, suggesting a complex musical composition. The handwriting is somewhat stylized and difficult to read in some places, but the overall structure of the notation is clear. The page is numbered 49 at the top.

= 53 =

α α α α α α
κα α α 9 Ιρι α α α α
δι κοντρισα α α χιλον α α α α
μνοντροσα α δουνρεεσ πασαν κη ηνθι
ω ω ω κη ι ι ι ι ι κην θι ω ω κη
η η η α πο δω ω ω ω μεθα α μεε ε
ε ε ε ε ε ε ε ρι ι ι ι
με ε ε ε ρι ι μνηαν

Θεοις ενδοις

ΗΤ α πο δω
Πασαν κη ηνθι ι ω ω κη ι κην
α πο δω

η η η α πο δω α α α α α α α α
ε ε ε ε ε ε ε ε ε ε ε ε ε ε

54

Handwritten musical notation with Greek lyrics. The lyrics are arranged in lines corresponding to the musical staves.

ε ε ο βα σι
ε ε ε ε ε ε βα α σι λε ε ε
ε α α κω ο ο λων υποδε
ξο ο με εν οι οι Ιαυ α α γ ε ε λι ι
κα αι α ο ρα α κω ω ω
δο ρυ ρο ρα ρ ρ με εν ον κα α ε ε ε
σιν Α λ λ λ λ λ λ α α α α



Ηχος λω Τος αυτος

Handwritten musical notation with Greek lyrics, continuing from the previous section.

Οι κα ο α α λα α α α α
α α κε ε ε ε ε ε ε
ε ε ρα ρ ρ κε ε ε ρα ρ ρ ρ

= 55 =

Handwritten musical notation on a page, featuring various notes, rests, and bar lines. The notation is written in a cursive style, typical of early manuscript notation. The page contains several staves of music, with some staves having multiple systems of notation. The notes are often grouped with beams, and there are various accidentals and ornaments. The text is written in a cursive script, likely a historical form of a European language. The page is numbered "55" at the top center.

Handwritten musical notation on a page, featuring various notes, rests, and bar lines. The notation is written in a cursive style, typical of early manuscript notation. The page contains several staves of music, with some staves having multiple systems of notation. The notes are often grouped with beams, and there are various accidentals and ornaments. The text is written in a cursive script, likely a historical form of a European language. The page is numbered "55" at the top center.

Handwritten musical notation on a page, featuring various symbols, clefs, and Greek letters (alpha, beta, gamma, delta, epsilon, zeta, eta, theta, iota, kappa, lambda, mu, nu, xi, omicron, pi, rho, sigma, tau, upsilon, phi, chi, psi, omega) interspersed with the notation. The notation includes vertical lines, horizontal lines, and various symbols that appear to be musical notes or rests, possibly representing a complex musical score or a form of shorthand. The page is numbered 58 at the top.

6. Quadrants.

$^5\text{Hxos } \frac{4}{9} \text{ Ita } \text{Rajus Alogus}$

Handwritten musical notation on a single page, featuring a series of staves with notes, rests, and various musical symbols. The notation is dense and appears to be a personal or experimental manuscript. The page is numbered '1' in the top right corner.

= 62 =

[illegible]

= 64 =

Handwritten mathematical expressions and symbols, including fractions, radicals, and Greek letters, arranged in a complex, non-linear fashion. The text is heavily stylized and appears to be a form of shorthand or a specific dialect of mathematical notation. Key elements include:

- Fractions: $\frac{1}{2}$, $\frac{3}{4}$, $\frac{5}{6}$, $\frac{7}{8}$, $\frac{9}{10}$, $\frac{11}{12}$, $\frac{13}{14}$, $\frac{15}{16}$, $\frac{17}{18}$, $\frac{19}{20}$, $\frac{21}{22}$, $\frac{23}{24}$, $\frac{25}{26}$, $\frac{27}{28}$, $\frac{29}{30}$, $\frac{31}{32}$, $\frac{33}{34}$, $\frac{35}{36}$, $\frac{37}{38}$, $\frac{39}{40}$, $\frac{41}{42}$, $\frac{43}{44}$, $\frac{45}{46}$, $\frac{47}{48}$, $\frac{49}{50}$, $\frac{51}{52}$, $\frac{53}{54}$, $\frac{55}{56}$, $\frac{57}{58}$, $\frac{59}{60}$, $\frac{61}{62}$, $\frac{63}{64}$.
- Radicals: $\sqrt{}$, $\sqrt[3]{}$, $\sqrt[4]{}$, $\sqrt[5]{}$, $\sqrt[6]{}$, $\sqrt[7]{}$, $\sqrt[8]{}$, $\sqrt[9]{}$, $\sqrt[10]{}$, $\sqrt[11]{}$, $\sqrt[12]{}$, $\sqrt[13]{}$, $\sqrt[14]{}$, $\sqrt[15]{}$, $\sqrt[16]{}$, $\sqrt[17]{}$, $\sqrt[18]{}$, $\sqrt[19]{}$, $\sqrt[20]{}$, $\sqrt[21]{}$, $\sqrt[22]{}$, $\sqrt[23]{}$, $\sqrt[24]{}$, $\sqrt[25]{}$, $\sqrt[26]{}$, $\sqrt[27]{}$, $\sqrt[28]{}$, $\sqrt[29]{}$, $\sqrt[30]{}$, $\sqrt[31]{}$, $\sqrt[32]{}$, $\sqrt[33]{}$, $\sqrt[34]{}$, $\sqrt[35]{}$, $\sqrt[36]{}$, $\sqrt[37]{}$, $\sqrt[38]{}$, $\sqrt[39]{}$, $\sqrt[40]{}$, $\sqrt[41]{}$, $\sqrt[42]{}$, $\sqrt[43]{}$, $\sqrt[44]{}$, $\sqrt[45]{}$, $\sqrt[46]{}$, $\sqrt[47]{}$, $\sqrt[48]{}$, $\sqrt[49]{}$, $\sqrt[50]{}$, $\sqrt[51]{}$, $\sqrt[52]{}$, $\sqrt[53]{}$, $\sqrt[54]{}$, $\sqrt[55]{}$, $\sqrt[56]{}$, $\sqrt[57]{}$, $\sqrt[58]{}$, $\sqrt[59]{}$, $\sqrt[60]{}$, $\sqrt[61]{}$, $\sqrt[62]{}$, $\sqrt[63]{}$, $\sqrt[64]{}$.
- Greek letters: α , β , γ , δ , ϵ , ζ , η , θ , ι , κ , λ , μ , ν , ξ , \omicron , π , ρ , σ , τ , υ , ϕ , χ , ψ , ω , Δ , Σ , Π , Γ , Λ , Θ , Υ , Φ , Ψ , Ω .
- Other symbols: \rightarrow , \leftarrow , \leftrightarrow , ∇ , ∇^2 , ∇^3 , ∇^4 , ∇^5 , ∇^6 , ∇^7 , ∇^8 , ∇^9 , ∇^{10} , ∇^{11} , ∇^{12} , ∇^{13} , ∇^{14} , ∇^{15} , ∇^{16} , ∇^{17} , ∇^{18} , ∇^{19} , ∇^{20} , ∇^{21} , ∇^{22} , ∇^{23} , ∇^{24} , ∇^{25} , ∇^{26} , ∇^{27} , ∇^{28} , ∇^{29} , ∇^{30} , ∇^{31} , ∇^{32} , ∇^{33} , ∇^{34} , ∇^{35} , ∇^{36} , ∇^{37} , ∇^{38} , ∇^{39} , ∇^{40} , ∇^{41} , ∇^{42} , ∇^{43} , ∇^{44} , ∇^{45} , ∇^{46} , ∇^{47} , ∇^{48} , ∇^{49} , ∇^{50} , ∇^{51} , ∇^{52} , ∇^{53} , ∇^{54} , ∇^{55} , ∇^{56} , ∇^{57} , ∇^{58} , ∇^{59} , ∇^{60} , ∇^{61} , ∇^{62} , ∇^{63} , ∇^{64} .

[illegible]

$\Omega_{\text{κον}} \text{ Βαθ} \lambda \in \in \alpha \text{ των}$
 $\frac{1}{2} \rightarrow 1 \rightarrow \frac{1}{2} + 2 \rightarrow 1 \rightarrow \frac{1}{2} \rightarrow 1$
 $\frac{1}{2} \rightarrow 1 \rightarrow \frac{1}{2} \rightarrow 1 \rightarrow \frac{1}{2} \rightarrow 1$
 $\frac{1}{2} \rightarrow 1 \rightarrow \frac{1}{2} \rightarrow 1 \rightarrow \frac{1}{2} \rightarrow 1$

[illegible]

29/4/1975

Ἰεσος ὁ Γα

Θ. Φ.

Ρυθμὸς ἑσπέριος μετ' ἐξέλιξιν

Handwritten musical notation on a page with 11 staves. The notation includes various rhythmic symbols (vertical lines with flags, beams, and dots) and Greek letters (α, β, γ, δ, ε, ζ, η, θ, ι, κ, λ, μ, ν, ξ, ο, π, ρ, σ, τ, υ, φ, χ, ψ, ω, Ω) placed above and below the staves. The notation is dense and appears to be a form of musical shorthand or a specific dialect of musical notation. The page is numbered 66 at the top.

Handwritten musical notation on a single staff, featuring various notes, rests, and clefs. The notation is dense and appears to be a complex piece of music, possibly a score for a specific instrument or voice. The notes are written in a stylized, cursive manner, and the rests are clearly marked. The overall appearance is that of a personal or working manuscript.

=68=

Handwritten musical notation on a single staff, featuring various notes, rests, and accidentals. The notation is dense and includes many symbols that are difficult to transcribe precisely, but it appears to be a complex musical score. The notes are mostly eighth and sixteenth notes, with some beamed together. There are also some larger notes and rests. The accidentals include sharps, flats, and naturals. The overall style is that of a handwritten musical manuscript.

29/4/1945

=====0=====

Ap. Stew. 215
R.K.N.

= 70 =

Handwritten musical notation on a page, featuring various notes, rests, and symbols. The notation is written in a cursive style, typical of early manuscript notation. The page contains several lines of music, with some lines starting with a clef and others with a key signature. The notation includes various note values (e.g., minims, crotchets, quavers) and rests, often with numerical values written above or below them. The page is numbered 70 at the top.

Handwritten musical notation on a page, featuring various notes, rests, and symbols. The notation is written in a cursive style, typical of early manuscript notation. The page contains several lines of music, with some lines starting with a clef and others with a key signature. The notation includes various note values (e.g., minims, crotchets, quavers) and rests, often with numerical values written above or below them. The page is numbered 70 at the top.

Handwritten musical notation on a single page, featuring complex rhythmic patterns and various musical symbols. The notation is dense and appears to be a form of musical shorthand or a specific dialect of musical notation. The page is numbered "2" in the top right corner.

= 73 =

[illegible]

$\pi \times 0.5$ $\frac{2}{\pi} \approx \frac{\pi}{2}$ Ο.Φ. Ρυθ. 4 σφυρος
μετ' ἐξουρέσεων.

[illegible]

= 75:

Handwritten musical notation on a page, featuring various notes, rests, and Greek letters (alpha, omega, epsilon, delta, pi, chi, psi, sigma, tau, rho, lambda, mu, nu, xi, omicron, pi, rho, sigma, tau, theta, phi, chi, psi, omega) interspersed with the musical symbols. The notation is dense and appears to be a complex composition or a specific musical exercise.

The page contains several lines of musical notation, including notes, rests, and Greek letters. The notation is dense and appears to be a complex composition or a specific musical exercise. The Greek letters are used as part of the notation, possibly indicating specific notes or intervals.

The notation is written in a cursive style, with many notes and rests. The Greek letters are used as part of the notation, possibly indicating specific notes or intervals. The notation is dense and appears to be a complex composition or a specific musical exercise.

= 75 =

46-102 211

giva. an.

⁹ Εἰς αὐτὸν θέλει ἐκδοῦν.

$\frac{H}{\sqrt{2}} \rightarrow \frac{H}{\sqrt{2}}$

α πρ δω

$$21 \quad \frac{1}{2} \int \frac{1}{x} dx = \frac{1}{2} \ln x + C$$
[illegible]

B.K.N.

ΣΗΧΟΣ Ζω Θ. Φ. Ρυθ. 4 σελ
 μετ' ἐφαρέσων.

Handwritten musical notation on a single page, featuring a single staff with a treble clef. The notation is dense and complex, consisting of numerous notes, rests, and accidentals (sharps, flats, and naturals). The ink is dark and the handwriting is somewhat stylized, characteristic of 19th-century musical manuscripts. The page is numbered '1' in the bottom right corner.

= 77 =

[illegible]

[The page contains dense handwritten musical notation in Greek script, likely representing a liturgical or religious text. The notation includes various rhythmic symbols (neumes) and Greek letters used as notes.]

4 ~~ΕΠΕΡΑΙ~~ ΔΕ ΟΕΙΣ.

$$2^2 \frac{u^2}{m^2} \left(1 - \frac{1}{2} \frac{u^2}{m^2} \right) \left(1 - \frac{1}{2} \frac{u^2}{m^2} \right) \left(1 - \frac{1}{2} \frac{u^2}{m^2} \right) \left(1 - \frac{1}{2} \frac{u^2}{m^2} \right) \dots$$
$$x \frac{1}{\omega} c - \frac{1}{\omega} c + \frac{1}{\omega} c - \frac{1}{\omega} c = \frac{1}{\omega} c$$

21/4/1975

Алексей Степанович
мис М.Х.Е.И.
В.К.Н.прожектор

ζη η η η η η η η
 γι ι γε ε κε ε ε ε ε ε ω ω ω
 γα α α ρ βασι λενς κω ων βασι λενς
 ο οντων η ηαι κυριος κω ων κυρι
 εν ο ο οντων η προσε ε ε ε ε κεε
 και θα γι α εδη η η η ναι ηαιδο
 εδη η η η ναι εις θρω ω ω ω ω βι ι ι ι
 ι ι ν κοι οι οι οι οι οι οι οι οι οι
 ηι ι ητοι οι οι η προ η γα γ αν και
 δεε η γ γ γ γ γ η οι κο ροι οι οι
 οι οι οι κωνα γε ε ε ε ε ε λω

Ἐπὶ σοὶ καίρει κεκοιτωμένη πᾶσα ἡ
κτίσις Ἀγγέλων καὶ σὺσσημα, καὶ ἀνθρώπων
καὶ γένος, ἡγιασμένε Νάε καὶ Παρθέρισε ῥοχι-
μέ, Παρθενιονὸν πανήχημα, ἐξ ἧς θεὸς ἐσαρ-
μώθη, καὶ παιδίον γέγονεν, ὃ πρὸ αἰώνων
ὑπαύχων θεὸς ἡμῶν.

$$2 \text{H} \times 0.5 = 1 \text{H} \quad \frac{0.5}{1} \text{H} \times 2 = 1 \text{H}$$

(Handwritten musical notation)

Ε υ ε ε ε ε υ α α α α υ α
κ η ν σ η η η η λ η η η ν γ α α
α α σ ε ε ε ε ρ α α α α α α
α α α π λ α α α α α π λ α κ υ κ ε ε
ε ε ε ε ε ε ε ε ε ε ε ε
ε ε ε ε υ ε ε ρ α α α α α ν γ γ
γ γ ρ α α γ γ ρ α ν ω ω ω ω ω ω
ω ω ω ω ω ω ω ω ω ω ω ω
ω ω α α α α π ε ι α α
π ε ι ε ι ε ρ γ α α α α α α
λ α α π ε ι ρ γ α α σ α α κ ο ο γ ε ε π ι σ ο ι ο ι
ο ι ο ι ο ι ο ι ο ι ο ι ο ι ο ι ο ι ο ι

Στίχοι ἐν τῷ 138^{ου} ψαλμοῦ.

Ἦχος 2^{ος} Βον.

ἡ ΠΑΡΟΡΕΝΘΩ ΑΠΟ ΚΑΠΝΕΥΜΑΤΟΣ
 ΚΑΙ ΑΠΟ ΚΑΠΡΩΠΑΘΟΣ ΔΙΠΛΟΥ
 ΥΨΩΣ ΑΛΛΗΛΟΥΣ
 ΕΑΝ ΑΝΑΒΩ ΕΙΣ ΤΟΝ ΟΡΑΝΟΝ
 ΠΑΡΧΕΤΕ ΜΕΙΝΕΑ ΑΝΤΑΒΩ ΕΙΣ ΤΟΝ
 ΑΣΤΡΟΝ ΠΑΡΕΙΕΙ ΑΛΛΗΛΟΥΣ
 ΕΑΝ ΑΝΑΒΩ ΚΑΤΕΡΥΧΟΜΕΝΟΙ
 ΟΡΟΝ ΜΑΝΑ ΣΗΝΩΣΩ ΕΙΣ ΤΑ ΕΘΝΑ ΜΗΘΥΝΟΝ
 ΜΑΧΑΡΕΤΕ ΜΕΝΕΑ ΚΕΙΡΕΝΟΙ ΔΥΣΗΝ
 ΘΕΙ ΕΙΜΕ ΑΛΛΗΛΟΥΣ

=95=

Πολυχρονισμός

Τῆς Α. Θ. Παναγιώτης
καὶ οἰκουμενικοῦ Πατριάρχου
κυρίως κυρίως ΔΗΜΗΤΡΙΟΥ

Ἦχος ἦ δ' Νη

MF Δι Σ Νη

Πο λυ νυ χρο νι ον τοι η η σου κυ ν

υ ρι ο ος ο θε ε ος τον Παναχ

ω ω κατον δι και θει ο οτακονημων Αν

δεν κην και δε στο ο κην δ τον Οικουμενι

μον Πατρια αρχην δι κυρι ον κυ νυ ριον

Δη μη ριον κυρι ε ον λακε αυτον

ΕΙΣ ΠΟΛΛΑ Ε Ε κη ΕΙΣ ΠΟΛΛΑ Ε Ε Ε κη δι

ΕΙΣ ΠΟΛΛΑ Ε Ε κη

Κουρτουχας
24/4/1975

Τέλος καὶ Αὐτόμει.

Ἄρ. Πρωτοψ.
καὶ Μ. Χ. Ε.
Β. Κ. Νικολαΐδης